

NEW JERSEY STATE OPERA presents

THE GERSHWINS

PORGY and BESSSM

**NEW JERSEY
STATE
OPERA**

Jason C. Tramm
Artistic Director
Jonathan L. Quitt
Managing Director

**At Historic Newark Symphony Hall
May 21 and 23, 2010**

Congratulations to the

**NEW JERSEY
STATE
OPERA**

as they celebrate their

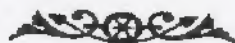
45th Anniversary Season

and the presentation of the acclaimed

Porgy and Bess

at the historic

Newark Symphony Hall



The MCJ Amelior Foundation

NEW JERSEY STATE OPERA

Message From The Artistic & Managing Directors

PORGY and BESS

Dear Friends,

Tonight you will see two incredible stories unfold — the Gershwins' great masterwork, *Porgy and Bess*, and the return of grand opera and the New Jersey State Opera to Newark Symphony Hall.

In an unprecedented joint venture between the City of Newark, Newark Symphony Hall, the executive leadership and Board of the Newark Alliance, the *Star-Ledger*, and the philanthropic leaders of greater Newark and New Jersey, the New Jersey State Opera is honored to bring this landmark American opera to Newark's most historic stage — and the theatre which launched the New Jersey State Opera's international recognition over 40 years ago.

In this historic 75th Anniversary Season production of the Gershwins' *Porgy and Bess*, you will see the collective work of over 150 multidisciplinary artists and behind-the-scenes professionals, whose combined efforts serve to produce an effect far greater than the sum of their individual contributions. This is the magic of live theatrical performance, and opera in particular. We welcome the artistic collaboration of director Jonathan Eaton; acclaimed opera soloists, including Gregg Baker, Laquita Mitchell, Lester Lynch, Angela Brown, Janinah Burnett, and Lawrence Craig; members of the NJ State Opera Orchestra; and the 35 members of the NJ State Opera Chorus — residents of New Jersey and Newark who were selected in free, open auditions in theatres throughout the state and in Newark churches. As you review tonight's credits, you will also see the names of several young and emerging artists who represent the company's ongoing commitment to our Young Artist/Opera Education program.

Our return to historic Symphony Hall with this great American masterpiece would not have been possible without the tremendous support of our community and the generous grants, donations, and gifts of our patrons, foundations, anonymous angels, private individuals and the corporate community. We are deeply grateful for your encouragement and your continued support in making the dream of *Porgy and Bess* a reality.

Together with the board of the opera company, we have worked diligently to bring this project to fruition, and we are honored by the confidence placed in us to lead the NJ State Opera into a new era. We are equally honored by the vote of New Jersey's citizens during the past two years in acknowledging our efforts and distinguishing Newark's own resident opera company with the People's Choice Award.

With *Porgy and Bess*, we bring to Newark Symphony Hall a production worthy of our company's historic mission of providing full-scale grand opera to the citizens of New Jersey, with production values that will stand comparison to those of any leading regional opera company in the country.

With your continued support we look forward to future seasons of opera productions, artistic initiatives and opera education that will underscore and serve Newark's creative capital, economic vitality and civic optimism.

Sincerely,

Jason Tramm, *Artistic Director*

Jonathan L. Quitt, *Managing Director*

A magical American fusion of jazz, grand opera, folk music and Broadway, *Porgy and Bess* has changed a lot over the years. First a novel and next a stage hit of the 1920s, the tragic romance of Catfish Row was then adapted into an opera by Charleston author DuBose Heyward in collaboration with composer George Gershwin and his lyricist brother Ira. After two years of work, the opera premiered in Boston in September 1935.

Before *Porgy and Bess* bowed in New York ten days later, Gershwin briskly trimmed nearly 40 minutes from its initial four-hours-plus running time. Billed as an "American folk opera," the highly publicized event won admiring reviews from the drama critics and snootier notices from music scribes. Despite its positive buzz, the production petered out after 124 money-losing showings followed by a two-month tour. Gershwin headed to Hollywood to write a score for a Fred Astaire-Ginger Rogers movie and never returned, dying unexpectedly in the summer of 1937.

Several years later in New Jersey, producer Cheryl Crawford was operating a summer stage company in Maplewood — the theater still remains, handy to the train station — and decided to end her season on a high note with *Porgy and Bess*. Since by then songs like "Summertime" were familiar to the public ear, Crawford figured the time was ripe for a revival. With Todd Duncan and Anne Brown encoring their title roles, the result was a drastically edited "streamlined" version that substituted dialogue for sung recitatives and reduced the orchestra size by half. A smash in Maplewood, the production transferred to Broadway in early 1942 for a profitable run and enjoyed an even longer cross-country tour that wound down in Newark at the Mosque Theatre — Symphony Hall as it was called back then — in February, 1944.

A notable 1952 staging in London reinstated many recitatives and later travelled the globe. As the civil rights movement grew over the next decades, however, *Porgy and Bess* tended to be dismissed as a stereotypical, even racist, treatment of African-American life and productions were few. A stiff 1959 film starring Sidney Poitier and Dorothy Dandridge (both dubbed) scarcely helped its profile.

Yet because Heyward's story of a damaged man transformed by his passion for a fallen woman remains so powerful and the Gershwin score so magnificent, the opera has survived shifting tides of cultural politics to become cherished as an American masterpiece. A Houston Grand Opera revival in 1976 that won wide acclaim — as well as a Tony Award on Broadway — was celebrated for restoring long-eliminated passages of words and music. The work finally was staged by the Metropolitan Opera in 1985.

New Jersey State Opera's *Porgy and Bess* is presented in a two-act adaptation as further amended by director Jonathan Eaton and maestro Jason C. Tramm to realize most effectively the creators' grand concept for the piece, especially so for Gershwin's original scoring performed by a 55-piece orchestra.

**NEW JERSEY
STATE
OPERA**

JASON C. TRAMM
Artistic Director

JONATHAN L. QUITT
Managing Director

THE GERSHWINS'®
PORGY and BESS™

By GEORGE GERSHWIN, DUBOSE and DOROTHY HEYWARD and IRA GERSHWIN

Starring

GREGG BAKER LAQUITA MITCHELL

ANGELA BROWN JANINAH BURNETT LAWRENCE CRAIG LESTER LYNCH

FELIX E. COCHREN, JR.
Set and Costume Designer
(Courtesy of Opera
Company of Philadelphia)

DANIEL WRIGHT
Lighting Designer

ROD KINTER
Fight Director

NANCY MARINO
Marketing Representative

CHARLIE SIEDENBURG
Press Representative

JONATHAN L. QUITT
Director of Production

VANTONY JENKINS
Production Manager

CHELSEA W. ANTRIM
Stage Manager

BARBARA BRANDT
Choreographer

JASON C. TRAMM
Conductor

JONATHAN EATON
Stage Director

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NEW JERSEY STATE OPERA

Cast and Orchestra

PORGY and BESS

Porgy	GREGG BAKER
Bess	LAQUITA MITCHELL
Crown	LESTER LYNCH
Serena	ANGELA BROWN
Sportin' Life	LAWRENCE CRAIG
Clara	JANINAH BURNETT
Jake	ERIC GREENE
Maria	SABRINA ELAYNE CARTEN
Robbins	MICHAEL AUSTIN
Undertaker/Jim	PATRICK BLACKWELL
Peter	CALVIN LEE
Mingo/Crabman	ELIAS HENDRICKS
Strawberry Woman	MELANIE CAMPBELL
Jasbo Brown	RICHARD C. ALSTON
Lawyer Frazier	ROLAND BURKS
Annie	SHANNON LEVY
Lily	PATRICE P. EATON
Detective	MICHAEL JANAROS COFIELD
Coroner	DIRK GAVIN MCCOY
Policeman	NORMAN MILLER

ENSEMBLE

Ronald Baltimore, Charles Carter, Jeryl Cunningham, Patrice Eaton, Martin Fisher, Jonathan Gentry, Makeda Hampton, Ernest Jackson, Joanne Jennett, Naomi Jones, LaToya Lain, Shannon Levy, Lisa Lockhart, Aran McClary, Kenny Smith, Andrea Jones Sojola, Phumzile Sojola, Morris Thomas, Nathaniel Thompson, and Gregory Wright

FEATURED DANCERS

Sydni Beaudoin
Michael Blackmon

COVERS

Porgy – Patrick Blackwell; Bess – Lisa Lockhart; Crown – Nathaniel Thompson;
Sportin' Life – Elias Hendricks; Clara – Andrea Jones Sojola; Robbins – Ernest Jackson;
Mingo/Crabman – Phumzile Sojola; Maria – LaTova Lain; Lily – Grace Hackett

CHORUS

Alto

Melody Fletcher
Patrice Eaton
Denise Lock
LaToya Lain
Naomi Jones
Grace Hackett

Bass

Gregory Wright
Kenny Smith
Martin Fisher
Steven Butler
Aran McClary
Charles Carter
Nathaniel Thompson
Steven Kirby

Soprano

Andrea Jones-Sojola
Jeryl Cunningham
Shannon Levy
Lisa Lockhart
Joanne Jennett
Makeda Hampton
Ro Cynda Brantley
Tabitha Liggett

Tenor

Ernest Jackson
Morris Thomas
Phumzile Sojola
Ronald Baltimore
Lafrederick Coaxner
Jonathan Gentry
Kenneth Alston

SUPERNUMERARIES

Jolie Babatunde, Solé Babatunde, Tara Givens, Charles Odei,
Christopher Scantlebury, Imani Walker, Vanita Ché Jenkins

ORCHESTRA

Violin I

Byung-Kook Kwak
(Concertmaster)
Allan Schiller
Susan Heerema
Svetoslav Slavov
Rebecca Harris
David Steinberg
Martha Mott
Valerie Levy

Violin II

Sebu Sirinian
(Principal)
Alice Poulson
John Connelly
Yen Yu
Laura Mole
Marya Columbia
Susan Maren
Marie Pintavalle

Viola

Kenneth Burward-Hoy
Joel Rudin
Julie Goodale
Martha Mooke

Cello

Lanny Paykin
(Principal)
Joseph Kimura
David Bakamjiam
Karen Conrad

Bass

Vincent Carano
(Principal)
John Babich

Flute

Karla Moe
(Principal)

Flute & Piccolo

Lucille Goeres

Oboe

Richard Foley
(Principal)
Christa Robinson

Clarinet

William Shadel
(Principal)

Clarinet & Alto Sax

Frank Basile
Dennis Cianciosi

Bass Clarinet & Tenor Sax

Dorothy Duncan

Bassoon

James Jeter
(Principal)

French Horn

Patrick Milando
(Principal)
Theresa MacDonnell
Janet Lantz

Trumpet

Donald Batchelder
(Principal)
Jerry Bryant
Brad Siroky

Trombone

Gary Capetandes
(Principal)
Douglas Edelman

Tuba

Jonathan Fowler
(Principal)

Timpani

Alfred Jorgensen
(Principal)

Percussion

Barry Centanni
(Principal)
Tom Mulvaney

Banjo

Alan Cohen

NEW JERSEY STATE OPERA

Synopsis

PORGY and BESS

Place: Catfish Row, a fictitious black tenement (once a mansion of the aristocracy) on the waterfront of Charleston, South Carolina.

Time: The "recent past" (c. 1930).

ACT 1

Scene 1: Catfish Row, a summer evening. The opera begins with a short introduction which segues into an evening in Catfish Row. Jasbo Brown entertains the community with his piano playing. Clara, a young mother, sings a lullaby to her baby ("Summertime") as the working men prepare for a game of craps. One of the players, Robbins, scorns his wife Serena's demands that he not play, retorting that on a Saturday night, a man has the right to play. Clara's husband, Jake, tries his own lullaby ("A Woman is a Sometime Thing") with little effect. Porgy, a crippled beggar, enters to organize the game. Crown, a strong and brutal stevedore, storms in with his woman, Bess, and buys cheap whiskey and some "Happy Dust" off the local dope peddler, Sportin' Life. Bess is shunned by the women of the community, especially the pious Serena and the matriarchal cookshop owner Maria, but Porgy softly defends her. The game begins. One by one, the players get crapped out, leaving only Robbins and Crown, who has become extremely drunk. When Robbins wins, Crown attempts to prevent him from taking his winnings. A brawl ensues, which ends when Crown stabs Robbins with a cotton hook, killing him. Crown runs, telling Bess to fend for herself but that he will be back for her when the heat dies down. Sportin' Life gives her a dose of Happy Dust and offers to take her with him when he goes to New York, but she rejects him. He flees, and Bess begins to pound on doors, but is rejected by all of the residents of Catfish Row, with the exception of Porgy, who lets her in.

Scene 2: Serena's Room, the following night. The mourners sing a spiritual to Robbins ("Gone, Gone, Gone"). To raise money for his burial, a saucer is placed on his chest for the mourners' donations ("Overflow"). Bess enters with Porgy and attempts to donate to the burial fund, but Serena rejects her money until Bess explains that she is now living with Porgy. A white detective enters and coldly tells Serena that she must bury her husband the next day, or his body will be given to medical students. He suddenly accuses Peter of Robbins's murder. Peter denies his guilt and says Crown was the murderer. The Detective smugly orders Peter to be arrested as a material witness, whom he will force to testify against Crown. Serena laments her loss in "My Man's Gone Now." The undertaker enters. The saucer only holds 15 dollars out of the needed 25, but he agrees to bury Robbins as long as Serena promises to pay him back. Bess, who has been sitting in silence slightly apart from the rest of those gathered, suddenly begins to sing a gospel, and the chorus joyfully join in, welcoming her into the community. ("Oh, the Train is at de Station").

ACT 2

Scene 1: Catfish Row, a month later, in the morning. Jake and the other fishermen prepare for work ("It Take a Long Pull to Get There"). Clara asks Jake not to go because it is time for the annual storms, but he tells her that they desperately need the money. This causes Porgy to sing from his window about his new, happy-go-lucky outlook on life. ("I Got Plenty o' Nuttin'"). A fraudulent lawyer, Frazier, arrives and farcically divorces Bess from Crown. When he discovers Bess and Crown were not married, he raises his price from a dollar to a dollar and a half. As the rest of Catfish Row prepares for the church picnic on nearby Kittiwah Island, Sportin' Life again offers to take Bess to New York with him; she refuses. He attempts to give her some Happy Dust despite her claims that she's given up drugs, but Porgy grabs his arm and scares him off. Sportin' Life leaves, reminding Bess as he goes that her men friends come and go, but he will be there all along. Bess and Porgy are now left alone, and express their love for each other ("Bess, You is My Woman Now"). The chorus re-enters in high spirits as they prepare to leave for the picnic ("Oh, I Can't Sit Down"). Bess is invited to the picnic by Maria, but she demurs as Porgy cannot come (due to his disability, he can't get on the boat), but Maria insists. Bess leaves Porgy behind as they go off to the picnic. Porgy watches the boat leave ("I Got Plenty o' Nuttin'" reprise).

Scene 2: Kittiwah Island, that evening. The chorus enjoys themselves at the picnic ("Ha DaDa"). Sportin' Life presents the chorus his cynical views on the Bible ("It Ain't Necessarily So"), causing Serena to chastise them ("Shame On All You

Sinners!"). Everyone gets ready to leave. As Bess, who has lagged behind, tries to follow them, Crown emerges from the bushes. He reminds her that Porgy is "temporary" and laughs off her claims that she is living decently now. Bess wants to leave Crown forever and attempts to make him forget about her ("Oh, What You Want Wid Bess?"), but Crown refuses to give her up. He grabs her and will not let her go to the boat, which leaves without her, and then forcefully kisses her. He laughs at his conquest as her resistance begins to fail, and commands her to get into the woods, where his intentions are only too clear.

INTERMISSION

Scene 3: Catfish Row, a week later, just before dawn. A week later, Jake leaves to go fishing with his crew, one of whom observes that it looks as if a storm is coming in. Peter, still unsure of his crime, returns from prison. Meanwhile, Bess is lying in Porgy's room delirious with fever which she has had ever since returning from Kittiwah Island. Serena prays to remove Bess's affliction ("Oh, Doctor Jesus"), and promises Porgy that Bess will be well by five o'clock. As the day passes, a strawberry woman, Peter ("The Honey Man") and a crab man each pass by with their wares ("Vendor's Trio"). As the clock chimes five, Bess recovers from her fever. Porgy tells Bess that he knows she has been with Crown, and she admits that Crown has promised to return for her. Porgy tells her she is free to go if she wants to, and she tells him that although she wants to stay, she is afraid of Crown's hold on her. Porgy asks her what would happen if there was no Crown, and Bess tells Porgy she loves him and begs him to protect her, and he promises that she will never have to be afraid again ("I Loves You, Porgy"). Clara watches the water, fearful for Jake. Maria tries to allay her fears, but suddenly the hurricane bell begins to ring.

Scene 4: Serena's Room, dawn of the next day. The residents of Catfish Row are all gathered in Serena's room for shelter from the hurricane. They drown out the sound of the storm with prayers and hymns ("Oh, de Lawd Shake the Heavens") while Sportin' Life mocks their assumption that the storm is a signal of Judgment Day. Clara desperately sings her lullaby ("Summertime" reprise). A knock is heard at the door, and the chorus believes it to be Death ("Oh There's Somebody Knocking at the Door"). Crown enters dramatically, having swum from Kittiwah Island, seeking Bess. He shows no fear of God, claiming that after the long struggle from Kittiwah, God and he are friends. The chorus tries to drown out his blaspheming with more prayer, and he taunts them by singing a vulgar song. ("A Red-Headed Woman"). Suddenly, Clara sees Jake's boat float past the window, upside-down, and she runs out to try and save him, handing her baby to Bess. Bess asks that one of the men go out with her, and Crown taunts Porgy, who cannot go. Crown goes himself, yelling out as he leaves, "Alright, Big Friend! We're on for Another Bout!" The chorus continue to pray as the storm rises.

ACT 3

Scene 1: Catfish Row, the next night. A group of women mourn Clara and Jake, who have been killed in the storm ("Clara, Clara, Don't You Be Downhearted"). When they begin to mourn for Crown as well, Sportin' Life laughs at them and is told off by Maria. He insinuates that Crown may not be dead, and observes that when a woman has a man, maybe she's got him for keeps, but if she has two men, then it's highly likely she'll end up with none. Bess is heard singing Clara's lullaby to her baby, whom she is now taking care of. ("Summertime" reprise). Once Catfish Row is dark, Crown stealthily enters to claim Bess, but is confronted by Porgy. A fight ensues which ends when Porgy kills Crown. Porgy exclaims to Bess, "You've Got a Man Now. You've Got Porgy!"

Scene 2: Catfish Row, the next afternoon. The detective enters and talks with Serena and her friends about the murders of Crown and Robbins. They deny knowledge of Crown's murder, frustrating the detective. Needing a witness for the coroner's inquest, he next questions an apprehensive Porgy. Once Porgy admits to knowing Crown, he is ordered to come and identify Crown's body. Porgy refuses to identify the body and is dragged off. Bess is distraught and Sportin' Life puts his plan into action. He tells her that Porgy will be locked up for a long time, and points out that he is the only one still here. He offers her Happy Dust, and though she refuses, he forces it on her. After she takes it, he paints a seductive picture of her life with him in New York ("There's a Boat Dat's Leavin' Soon for New York"). She regains her strength and rushes inside, slamming the door on his face, but he leaves a packet of Happy Dust on her doorstep, and settles down to wait.

Scene 3: Catfish Row, a week later. On a beautiful morning, Porgy is released from jail, where he has been confined for contempt of court after refusing to look at Crown's body. He returns to Catfish Row much richer after playing craps with his cellmates. He does not understand why everyone seems so uneasy at his return. He sees Clara's baby is now with Serena and realizes something is wrong. He asks where Bess is. Maria and Serena tell him that Bess has run off with Sportin' Life to New York ("Oh Bess, Oh Where's My Bess?"). Porgy calls for help, and resolves to leave Catfish Row to find her. He prays for strength, and begins his journey ("Oh, Lawd, I'm on My Way").

PORGY and BESS

How proud we are to present what I believe to be the greatest American opera. It's a legend of a work, which has accumulated wonderful staging and singing traditions, fostered by some of America's greatest artists.

Porgy and Bess deals with man's struggle to cope with forces that are greater than himself. Many of these are threatening: poverty, Nature, a hurricane, white society, superstition, unbridled passion. Some of the coping mechanisms are transfiguring and redemptive — faith, the solidarity of the community, the power of love. These are the thematic and human truths that underlie *Porgy and Bess*.

In New Jersey State Opera's production, we hope you will glimpse some of those superhuman forces that man confronts. We hope you will witness the hurricanes — spiritual, human and natural — and experience the transformative power of love and faith. Our Catfish Row is shot through with real human life and with a strange and wonderful spirituality from beginning to end. We start with a lullaby and end with a miracle: Does Porgy, the cripple, through the power of love and faith, overcome his disability? Does the lame man walk?

Jonathan Eaton, *Stage Director*

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for a successful event!

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PORGY and BESS



GREGG BAKER (*Porgy*) – A Baritone of imposing voice and stature, Gregg Baker continues to make an indelible mark on the world of Opera Theater. Since his opera debut at the Metropolitan Opera in 1985, he has performed leading roles at The Vienna Staatsoper, Arena di Verona, Glyndebourne Festival Opera, Hamburg Opera, New Israeli Opera, Stuttgart Opera, Frankfurt Opera, Vancouver Opera, Baden-Baden Opera, Scottish National Opera, Michigan Opera Theatre, Opera Company of Philadelphia, Houston Grand Opera, Greater Miami Opera, Michigan Opera Theatre, and the Berkshire Opera. The past two seasons held important role debuts for Mr. Baker: title roles in Verdi's *Macbeth* and *Rigoletto*. *Opera Now* said, "As *Macbeth*, he revealed a real affinity for Verdi, his glowing voice strong and seamless throughout its registers." And, *The Philadelphia Inquirer* agreed, "Baker's commanding voice and presence made him a viable *Macbeth* in a world that had few." *The Times Union of Albany*, New York, honored his *Rigoletto*, "In the title role of court jester who is and cursed and double cursed, baritone Gregg Baker was a commanding powerhouse." This past season Mr. Baker appeared as *Macbeth* with Memphis Opera opposite Marquita Lister. At the Spoleto Festival USA he appeared in *Amistad* as Cinque. This past summer he appeared at the Cincinnati Pops and shared the stage with Roberta Laws. He performs on The New Jersey State Opera Gala. He had resounding success in Detroit's Michigan Opera production of *Margaret Garner*. Later this coming season he is in New Jersey's *Porgy and Bess* production as *Porgy*, staged by Jonathan Eaton. He is in Stuttgart performing the role of Amfortas in *Parsifal*, which marks his entrance to the Wagner repertoire. A successful veteran of Broadway and a Lawrence Oliver Award nominee, Mr. Baker discovered his gift for and love of opera while performing the role of Crown in

Gershwin's *Porgy and Bess*. The Metropolitan Opera heard his performance in the Radio City Music Hall production and engaged him immediately for their production of the opera. He has since returned to the Metropolitan Opera in the roles of High Priest in Saint-Saëns' *Samson et Dalila*, Amonasro in Verdi's *Aida*, Escamillo in Bizet's *Carmen*, Silvio in Leoncavallo's *I Pagliacci*, Donner in Wagner's *Das Rheingold* and Belcore in Donizetti's *L'elisir d'Amore*. In addition to his operatic performances, Mr. Baker has performed and recorded with leading orchestras and conductors, including the Royal Philharmonic, London Philharmonic, London Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Hollywood Bowl, Milwaukee Symphony Orchestra, Danish Symphony, Radio Stuttgart Symphony, James Levine, Simon Rattle, Zubin Mehta, André Previn, Lorin Maazel, Esa-Pekka Salonen, Sir Roger Norrington, Jesus Luis Cobos, Daniel Oren, Eric Kunzel and the late Anton Guadagno and Robert Shaw. Mr. Baker has worked with the renown stage directors Otto Schenk, the late Pierre Ponelle, Nathaniel Merrill, and Franco Zeffirelli. Other career highlights include a Grammy Award nomination in 1986, numerous engagements with the Opera Company of Philadelphia, where he has won their public's heart and is hailed as "the opera crowd's favorite deep voice," and repeat appearances in Europe, particularly with Arena di Verona. Recent performances include Beethoven's Ninth Symphony with the Milwaukee Symphony, Amonasro in Verdi's *Aida* with the Opera Company of Philadelphia and Escamillo in Bizet's *Carmen* in both Japan and Rome. Most recently, he performed the role of Renato in Verdi's *Un Ballo in Maschera* with the Opera Company of Philadelphia and created the role of Robert in the world premiere of Danielpour's *Margaret Garner*, a co-production of Michigan Opera Theatre and the Cincinnati Opera. Mr. Baker returns to the Opera Company of Philadelphia in February as *Porgy* for that company's production of Gershwin's *Porgy and Bess*.



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LAQUITA MITCHELL (*Bess*)
Soprano Laquita Mitchell was most recently praised for her compelling 2009 portrayal as Bess in Gershwin's *Porgy and Bess* at the San Francisco Opera, marking her house debut.

Also last season, Ms. Mitchell made her Lyric Opera of Chicago debut as Clara in *Porgy and Bess* and Cio-Cio San cover in *Madama Butterfly*, under Sir Andrew Davis. Additionally, she took part in the world premiere of composer Steven Stucky's *August 4, 1964*, with the Dallas Symphony Orchestra. Upcoming engagements include Sharon in Terrance McNally's *Master Class* at the Kennedy Center, Mimi in *La Bohème* at Utah Symphony and Opera, Donna Anna in *Don Giovanni* at Opera New Jersey, and Bess in *Porgy and Bess* at the Atlanta Opera and New Jersey State Opera. Additional recent engagements from the past few seasons include Musetta in *La Bohème* in a return to the Los Angeles Opera; Leonora in *Il Trovatore* with Nashville Opera; Clara in *Porgy and Bess* with the Opéra Comique in Paris and on tour in Caen and Granada, Spain; Donna Anna in *Don Giovanni* with Florentine Opera and Portland Opera; Micaëla in *Carmen* with New York City Opera and the former Opera Pacific; and Clara in *Porgy and Bess* with Los Angeles Opera and Washington National Opera. In concert, she sang Barber's *Knoxville: Summer of 1915* with the Louisville Orchestra. Ms. Mitchell is an alumna of the Houston Grand Opera Studio, where she performed a variety of roles, including Orquidea in Daniel Catan's *Salsipuedes* (world premiere); Myhrine in Mark Adamo's *Lysistrata* (world premiere); the First Lady in *The Magic Flute*, conducted by Claus Peter Flor; Barena in David Alden's production of *Jenůfa*, conducted by Dennis Russell Davies; Valencienne in *The Merry Widow*; Javotte in *Manon*; and The Water in the *The Little Prince* by Rachel Portman (world premiere) in a production directed by Francesca Zambello and conducted by Patrick Summers. In addition to her performances in Houston, she made her debut with the Cincinnati Opera as Mimi in *La Bohème*, in the spring of 2005. Ms. Mitchell was a member of the San Francisco Opera's Merola Program, where she sang the role of Mimì in *La Bohème*. The *San Francisco Chronicle* praised her participation in the

Merola Grand Finals Concert for her "sweet, soaring tone notable for its strength and beauty." In summer 2004, Ms. Mitchell joined Wolf Trap Opera to sing the role of Alice Ford in Antonio Salieri's *Falstaff*, as well as appear in recital with pianist Steven Blier. In the summer of 2005, she returned to Wolf Trap to perform the role of Donna Elvira in *Don Giovanni*. Also active as a concert artist, Ms. Mitchell has performed with the Philadelphia Orchestra, New Jersey Symphony, and the Princeton Symphony Orchestra. She has also performed in concert with Branford Marsalis and the Garden State Philharmonic. In July 2004, she made her Boston Symphony Orchestra debut as the soprano soloist in Wynton Marsalis' *All Rise*, under the direction of Kurt Masur. In the spring of 2005, Ms. Mitchell sang the soprano solo in Tippet's *A Child of Our Time* with the Washington Chorus at Kennedy Center. A native of New York City, soprano Laquita Mitchell was a 2004 Metropolitan Opera National Council Auditions Grand Prize Winner as well as a 2004 Sara Tucker Award recipient. Ms. Mitchell was also the First Prize Winner of the Wiener Kammer Oper's 2003 Hans Gabor Belvedere Competition, making her the first American to win this competition in over 20 years. Additionally, in February 2002, Ms. Mitchell was the First Prize Winner of the Houston Grand Opera Eleanor McCollum Competition for Young Singers, as well as the winner of the Audience Choice award. Ms. Mitchell completed her Master's of Music degree and the Professional Studies Certificate at the Manhattan School of Music, and also completed undergraduate studies at Westminster Choir College. While at Manhattan School, Ms. Mitchell performed the roles of the Female Chorus in Britten's *The Rape of Lucretia* and Vitellia in *La Clemenza di Tito* — both conducted by Julius Rudel. She also sang Violetta in *La Traviata* and Micaëla in *Carmen*. She received the Hugh Ross Award and the 2000 Panasonic Harmony Scholars Award that included her debut at Alice Tully Hall with the New York Symphonic Ensemble.



ANGELA BROWN (*Serena*)
personifies the ideal American dramatic soprano: sheer vocal power; luxurious finesse; shimmering, high pianissimos; and a charming personality larger than life. Her highly successful

Metropolitan Opera debut in 2004 sparked a media excitement with reviews from *The New York Times*: "At last an Aida," the Associated Press: "She combines a potent, dusky lower register with a striking ability to spin out soft high notes of shimmering beauty. There's no doubt her voice is powerful enough for Verdi," CBS Evening News: "The future of opera has arrived," and features on the front page of *The New York Times* and in *Oprah Magazine*, *Essence Magazine*, *Ebony Magazine*, *Classical Singer*, *Reader's Digest*, and *Psychology Today*. In fall 2009, Angela will receive the Governor's Arts Award from the Governor of Indiana, a Spirit of the Prairie Award from Conner Prairie in Indiana, and will be inducted into the Indianapolis Public Schools Hall of Fame. Miss Brown is a trailblazer on a mission to bring operatic and classical vocal performance to a diverse audience. Her witty and inspired recital program titled "Opera from a Sistah's Point of View" dispels the myths of opera through lively commentary on opera plots and characters, show-stopping arias, poignant art songs and moving spirituals. A noted interpreter of African-American spirituals, Miss Brown produced *Mosaic*, a collaborative recording featuring spirituals with guitar and piano, in October 2004 that is available from Albany Records. A live Christmas concert with the Indianapolis Chamber Orchestra and Indianapolis Opera Chorus was recorded by WFYI-PBS in 2005 and airs on PBS television stations throughout the United States each Christmas season. She guest starred on *A Prairie Home Companion* with Garrison Keillor radio show in June 2009. This season Miss Brown returned to her hometown for the title role in *Ariadne auf Naxos* with Indianapolis Opera and a special performance of "Opera from a Sistah's Point of View" at the Madame Walker Theatre. She joined the Pittsburgh Symphony to sing the world premier of the song cycle, "A Woman's Life," written especially for her by American composer Richard Danielpour and celebrated author Dr. Maya Angelou. Angela made her debut with Hamburg Opera and Vienna State Opera as Amelia in *Un Ballo in Maschera*. She reprises "A Woman's Life" with The Philadelphia Orchestra in the spring and sings Verdi Requiem for Atlanta Symphony Orchestra. Other performances include East Texas Symphony Orchestra, Huntsville Chamber Music Guild, The Longfellow

Chorus, Buffalo New York Public School System, Oberlin Conservatory and Riverside Symphonia. Last season, Miss Brown sang *Aida* for Cape Town Opera in South Africa and *Aida* for the Latvian National Symphony in Riga and Tallinn, Estonia. She performed a special program for Cincinnati Opera's annual gala in November and celebrated Christmas with the Birmingham Symphony Orchestra in Alabama and the Southwest Michigan Symphony. In January 2009, she sang *Aida* at Deutsche Oper Berlin and in February she followed with performances of Leonora in *Il Trovatore* for The Atlanta Opera. Spring held performances at Carnegie Hall for Jessye Norman's HONOR! Festival and *Un Ballo in Maschera* for National Opera of Paris. This summer she sang Elisabetta in *Don Carlo* for Cincinnati Opera and performed with the Cleveland and Philadelphia Orchestras. Miss Brown returned to the Metropolitan Opera to sing the 2007 season premiere and fall performances of *Aida* and the 2008 spring performances of Amelia in *Un Ballo in Maschera*. Other engagements last season included her first appearance in the role of Leonora in a concert version of *La Forza del Destino* with James Conlon for the Cincinnati May Festival. She was chosen by The Library of Congress as the featured soloist for the National Celebration of the Bicentennial of Abraham Lincoln in February and by the NAACP for their annual conference in 2008. In 2005, Miss Brown created the role of Cilla for the world premiere of *Margaret Garner*, a new opera by Richard Danielpour and Toni Morrison. She performed this role for all three commissioning companies: Michigan Opera Theatre, Cincinnati Opera and Opera Company of Philadelphia. The 2003-2004 season encompassed four highly successful and critically acclaimed role debuts as Ariadne, Elisabetta (*Don Carlo*) and Leonora (*Il Trovatore*) for Opera Company of Philadelphia and Cassandra in Taneyev's *Agamemnon* for her Carnegie Hall debut. Miss Brown's previous solo appearances include: Metropolitan Opera; National Opera of Paris; Bilbao Opera, Spain; Teatro La Fenice; Opera Company of Philadelphia; Cincinnati Opera; Opera Pacific; Florentine Opera; Indianapolis Opera; Michigan Opera Theatre; Dayton Opera; Florida Grand Opera; The Philadelphia Orchestra; Auckland Philharmonia; Latvian National Symphony; Festival of St. Denis, France; Indianapolis Symphony;

Cincinnati Pops; Brevard Festival Orchestra; Roanoke Symphony; El Paso Symphony; Knoxville Symphony; Chautauqua Institution; the Kimmel Center in Philadelphia and the John F. Kennedy Center for the Performing Arts in Washington, D.C. Angela has performed in recital throughout the United States, Canada, New Zealand and Africa. A 1997 National Metropolitan Opera Council Auditions Winner, Miss Brown received her Bachelor of Music degree in voice from Oakwood College in Huntsville, Alabama, where she studied with Ginger Beazley. She attended the Indiana University School of Music as a student in the studio of Virginia Zeani. Miss Brown received the Indiana University African American Arts Institute's inaugural Herman C. Hudson Alumni Award in 2006, given annually to recognize outstanding contributions made in the arts by former members of the Institute. Miss Brown is featured in "Nineteen Stars of Indiana," a book by Michael S. Maurer about 19 living Hoosier women with successful and inspirational life stories, released by Indiana University Press in December 2008.



JANINAH BURNETT (Clara)

Winner of a 2008 Sullivan Foundation Award, Janinah Burnett's timeless vocal quality and poignant portrayals in signature roles such as Pamina in *Die Zauberflöte* are "heart-rendingly touching," says *The Sunday Times* (London). *The Montreal Gazette* agrees, exclaiming she "brought a storytelling quality as well as soprano pyrotechnics to Violetta." As Mimi in Baz Luhrman's adaptation of Puccini's *La Bohème*, Ms. Burnett received tremendous acclaim, winning the Ovation Award with a record 82 consecutive sold-out shows. Noted engagements from the past two seasons include Margru in *Amistad* at the Spoleto Festival U.S.A.; Micaëla in *Carmen* with the Michigan Opera Theatre; Mimi in *La Bohème* with Nashville Opera; Donna Anna in *Don Giovanni* with Opera Cleveland; Claire in William Grant Still's *Troubled Island* in concert with New York City Opera; a return to the Metropolitan Opera for *Le Nozze di Figaro* and *La Rondine*, and Bess in *Porgy and Bess* at the Deutsche Oper Berlin, Cape Town Opera and in concert with

The Israel Symphony Orchestra in Tel Aviv and Rishon LeZion with Mo. Asher Fisch. In the spring 2010, she performs Lucy in *Treemonisha* in her debut at the Théâtre du Châtelet in Paris, Clara in *Porgy and Bess* at New Jersey State Opera, Bess in *Porgy and Bess* at Opera Grand Rapids, and Mimi in *La Bohème* with the Arizona Opera, where she returns in the fall 2010 as Micaëla in *Carmen*. Additional recent engagements include Frasquita in *Carmen* and Musetta in *La Bohème* covers at the Metropolitan Opera, Mimi covers in *La Bohème* at New York City Opera, Violetta in *La Traviata* with Opera Columbus, Lauretta in *Gianni Schicchi* and Norina in *Don Pasquale* with Connecticut Opera, Bess in *Porgy and Bess* with Michigan Opera Theatre, Mimi in *La Bohème* with Baltimore Opera and Manitoba Opera, Micaëla in *Carmen* with the Skylight Opera Theatre and Todi Music Festival, Pamina in *Die Zauberflöte* and Stephanie in *A Song for Eddie* at the Bard Festival, and solo performances with the Dallas Symphony Orchestra. She also performed Violetta in Urbana and Fermignano, Italy, under the baton of Benton Hess. Ms. Burnett was a member of the sister group to Three Mo' Tenors entitled Three Mo' Divas and recently toured to Austria, Sweden, and Japan with the New York Harlem Productions (NYHP) company performing the roles of Clara and Bess in *Porgy and Bess*. Additionally, Ms. Burnett has performed with Ray Charles, Dr. Billy Taylor, the Atlanta Symphony Orchestra, and at Oprah Winfrey's personal birthday celebration at the home of Maya Angelou while attending the Eastman School of Music for her graduate degree.



LAWRENCE CRAIG

(Sportin' Life) – Known for his dynamic artistry, Lawrence Craig has earned a reputation for his "Fine baritone" (*New York Times*) and "virtuosic talent" (*Zürich Tages-Anzeiger*) in Europe and the Americas in opera, concert, and recital. A student of the late internationally acclaimed bass-baritone William Warfield, Mr. Craig is a graduate of the Florida Grand Opera and Chautauqua Opera Young Artist Programs. As winner of the Bel Canto International Opera Competition, he studied and performed with artistic staff of the famed



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Teatro Alla Scala. Mr. Craig has appeared in a number of roles, but most notably as Harlequin in Strauss' *Ariadne auf Naxos*, Escamillo in Bizet's *Carmen*, Guglielmo in Mozart's *Così fan tutte*, Ford in Verdi's *Falstaff*, Dapertutto in Offenbach's *Les Contes d'Hoffmann*, Sharpless in Puccini's *Madama Butterfly*, and Papageno in Mozart's *Die Zauberflöte*. Companies with whom he has appeared include the Chicago Opera Theater, Opera Colorado, Opera Ebony, Florentine Opera, Fresno Grand Opera, Harlem Opera Theatre, Latvian National Opera, Lyric Opera of Kansas City, Munich Biennale Opera Festival, New York City Opera (Education Division), Opera Festival of New Jersey, Orlando Opera, Portland Opera Repertory Theater, Opera Roanoke, Savonlinna International Opera Festival, Trilogy Opera and the Spoleto Opera Festival USA. Most recently, not only was Mr. Craig triumphant in his directorial debut for the Albanian National Opera's season opener, Gershwin's *Porgy and Bess*, he also appeared in the cast as Sportin' Life. This performance marked the premiere of Gershwin's music in the country of Albania. Mr. Craig also appeared in the world premieres of Baur's *The Promise* as Rev. Martin Luther King, Sr., with the Germantown PAC, Raphael's *Nat Turner* as Henry with Trilogy Opera, the Judge in Gilbert and Sullivan's *Trial by Jury* with Harlem Opera Theatre, Soong Ling in Xiang's *Beautiful Warrior* in a co-production by American Opera Projects/Vineyard Theatre, and Cristobal in Sierra's opera for the Broadway Theater, *Terra Incognita*. He also made his Broadway debut in Baz Luhrmann's *La Bohème* on Broadway, as well as appearing in the American premiere of Kurt Weill's *Die Bürgschaft* with the Spoleto Festival USA (recorded for EMI Classics), Latvian National Opera as Escamillo in a concert version of Bizet's *Carmen*, Fresno Grand Opera as Jake in Gershwin's *Porgy and Bess* and Opera Colorado as Sportin' Life in Gershwin's *Porgy and Bess*. Other contemporary American opera appearances include Ain's *The Outcast*, Argento's *Postcard from Morocco*, Bernstein's *Trouble in Tahiti*, Davis's *X*, León's *The Scourge of Hyacinths*, Mechem's *John Brown*, Menotti's *The Medium* and Amahl and the Night Visitors, Susa's *Transformations*, and Thomson's *Four Saints in Three Acts*. Recent concert appearances include Iago in Verdi's *Othello* with the Music Division of Martin University, Music

Sharing from New York in Japan, Elijah with the Mansfield Symphony Orchestra, Martin Luther King Jr. Day tributes with the Louisville Symphony Orchestra and guest appearance for the city of Cincinnati, Ohio, Symphonic Orchestra of Chile for Copland's *Old American Songs*, the George Enescu Bucharest Philharmonic and the Athens, Greece, State Orchestra in Orff's *Carmina Burana*, Symphonic Orchestra of Argentina in Beethoven's Symphony No. 9, Dayton Philharmonic for Dett's *The Ordering of Moses*, Romanian Broadcasting Corporation in J. S. Bach's *Weihnachts Oratorium*, Finland's Kainuu International Jazz and Musica Borealis Festivals for Sarmanto's jazz lieder cycle *North Country Suite*, Cincinnati Pops as Walker in Gershwin's *Blue Monday* and as Sportin' Life in excerpts from *Porgy and Bess* (recorded for Telarc International), Austrian Broadcasting Corporation singing "Old Man River" for the motion picture *Musik am Mississippi*, Finland's Savonlinna International Opera Festival for the jazz oratorio *Perfect Harmony* (record & video for Finlandia Records), and the Philharmonics of Birmingham, Alabama; Mendoza, Argentina; Santiago and Bogotá, Colombia; Concepcion, Chile; Koszalin, Poland; El Paso, Texas; and Istanbul, Turkey, in Gershwin's *Porgy and Bess* (soprano/baritone concert). He has also appeared with the Battle Creek Symphony, Bel Canto Chorus and Orchestra, Philharmonic Orchestra of Bogotá, Cayman National Orchestra, Chicago Sinfonietta, Chautauqua Symphony, Fort Wayne Philharmonic, Houston Symphony, Knoxville Symphony, Maryland Handel Festival, Milwaukee Symphony, Napa Valley Symphony, the National Chorale and Orchestra, New Jersey Symphony, New World Symphony, Orchestra of St. Luke's, Philharmonic Orchestra of Florida, Phoenix Symphony, ProArte Chorale and Orchestra, Santa Rosa Symphony, Vancouver Symphony. Mr. Craig is a proud member of the Actors' Equity Association and the American Guild of Musical Artists.



LESTER LYNCH (Crown) – Baritone Lester Lynch, who is recognized for a voice that it is commanding, rich, and vocally nuanced, has been praised for having a "magnificently forceful" voice and for having "a

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facility for shaping coloratura for dramatic effect." Recent engagements have taken him to the stage of Lyric Opera of Chicago, where he was heard in different performances as both Crown and Porgy in *Porgy and Bess*, as well as to San Francisco Opera, where he portrayed Crown, to the Minnesota Opera, where he sang Count de Luna in *Il Trovatore* and to Lyric Opera of Kansas City as Germont in *La Traviata*. Additional engagements include performances with the Opera Company of Philadelphia, Los Angeles Opera, Washington National Opera, Dayton Opera, Nashville Opera, Kentucky Opera, and with the Cleveland Orchestra, Washington Master Chorale, Nashville Symphony, Cincinnati Symphony, and in concert at Carnegie Hall.



RICHARD C. ALSTON

(Jasbo Brown) – pianist, has appeared in recitals and performed as a soloist with orchestras throughout the United States and Europe. A native of East Orange, N.J., he received

his Bachelor and Master of Music Degrees from the Juilliard School of Music, in New York City. After receiving a standing ovation at the Brevard Festival for his performance of the Tchaikovsky Piano Concerto No.1, Richard made his New York debut performing with the Symphony of the New World, under the direction of Everett Lee at Lincoln Center's Avery Fisher Hall. Over the years he has performed at the Weill Recital Hall and Alice Tully Hall in New York City, as well as an outstanding portrayal of Jasbo Brown in the Metropolitan Opera revival of *Porgy and Bess*. A guest artist with the New Jersey Symphony in commemoration of the birth of William Grant Still, Richard has been the subject of a PBS television documentary, "Classically Black," in which he performs piano compositions by composers of African descent. The renowned Maestro Paul Freeman invited Richard to Europe to record the Arensky Piano Concerto with the Czech National Orchestra. The CD recording, which also included *Etudes for Piano Op.74* by Arensky, has been released by Centaur Records and is currently available in stores. Presently the Coordinator of Essex County College's Performing Arts Dept., Richard Alston is also the founder and director of the

Crossroads Music Academy in his home town East Orange, NJ. Maestro Alston is currently Minister of Music at Trinity Presbyterian Church in Montclair, NJ. Alston is currently pursuing a Doctoral of Musical Arts Degree at Mason Gross School of the Arts, Rutgers University. Please visit Mr. Alston's website www.richardcalston.com and www.myspace.com/richardalston. You may also see his video performances at www.Youtube.com/RCAPNO.



MICHAEL AUSTIN (Robbins)

is one of the most renowned African American Otello's of his time. Having appeared as the dark moor on numerous occasions, he has made a reputation for himself in this role. He

made his debut as Turiddu in *Cavalleria Rusticana* with the Staatstheater Stuttgart. As a His immense success led to performances of Nemorino in *L'Elisir d'Amore*, Narraboth in *Salome*, Radames in *Aida*, Pinkerton in *Madama Butterfly*, Gabriele Adorno in *Simon Boccanegra*, Max in *Der Freischütz*, Jimmy Mahoney in *Aufstieg und Fall der Stadt Mahagonny*, Admetus in Gluck's *Alceste*, the tenor solo's in Mahler's *Das Lied von der Erde* and the title role in Wagner's *Parsifal*. Mr. Austin is a frequent guest to the stages of Hamburg, Bilbao and Zürich performing the role of Alfredo in *La Traviata*. He has been heard in Hanover as Ismaele in *Nabucco*, in Berlin, Brunn (the Czech Republic), Prague, Metz and Karlsruhe as Pinkerton, in Regensburg as Turiddu, St. Petersburg and Moscow as Narraboth in *Salome* and in Basel and Bern as Mario Cavaradossi in *Tosca*. In America, his many operatic appearances include the world premiere of Philip Glass' *Akhmaten*, which also served as the vehicle for his New York City Opera debut. Mr. Austin has performed Enzo Grimaldo in *La Gioconda*, the title role in *Ernani* and Avito in Montemezzi's rarely heard *L'Amore de tre Re* with Greater Miami Opera, Narraboth in *Salome* with Houston Grand Opera, and the New Orleans Opera. Alfredo in *La Traviata* with Opera Omaha and Ismaele and Edgardo in *Lucia di Lammermoor* for the National Grand Opera. Mr. Austin made his South American debut in Rio de Janeiro as Pinkerton in *Madama Butterfly* and has also sung Ismaele with Opera de Puerto Rico. His debut

in Canada was with Opera Hamilton and in Toronto as Alfredo in *La Traviata*. He is frequently heard in concert. Most prominent is the Verdi Requiem, which he has performed in Cologne, Helsinki, Rome, Marseille and Bern. He has also performed *Das Lied von der Erde* with Brigitte Fassbaender and the Royal Philharmonic Orchestra conducted by Vladimir Ashkenazy, as well as with the Cologne Philharmonic and London's Wigmore Hall. Mr. Austin has performed and recorded Schreker's *Die Gezeichneten*, which was conducted by Edo de Waart. He subsequently made his Salzburg Festival recital debut at the 'Grosse Aula'. Mr. Austin made his English National Opera debut as Joe in the Bizet/Hammerstein production of *Carmen Jones* directed by Simon Callow under the musical direction of Henry Lewis. The production was subsequently recorded and released by EMI. Recent engagements include appearances with the San Francisco Opera as Robbins in *Porgy and Bess*. In Florida he performed Cavaradosi in *Tosca* and received standing ovations after his first aria in every performance. The Dallas Symphony as Cavaradosi under the baton of Andrew Litton with great acclaim. He returned to Stuttgart in *Das Lied von der Erde*, which he also sang in Turin, and in Brunn he sang Radames in *Aida* and the title role in Wagner's *Lohengrin*. Mr. Austin will perform Canio in *I Pagliacci* for the first time with Metz Opera. And with the radio symphony in Stuttgart he was the tenor soloist in Janacek's *Glagolitic Mass*. Further Engagements were Monastatos in *Die Zauberflöte* for Opera Lyons, the title role of Verdi's *Otello* and Pinkerton in Puccini's *Madama Butterfly* for the Warsaw State Opera, and performances in *Nabucco*, Schönberg's *Kreidekreis*, and Erik in *Der Fliegende Holländer*, all for Heidelberg. He also performed the tenor solos in Mahler's *Das Lied von der Erde* for Radio France in Paris and Janacek's *Glagolitic Mass* in Lisbon as well as the tenor solos in Beethoven's Ninth Symphony in Helsinki and Tokyo and in Verdi's *Requiem* in Marseilles. He appeared in the title role of *Otello* with the Cleveland Opera. Recently, Mr. Austin appeared in performances of Gershwin's *Porgy and Bess*, which took him to Madrid, Detroit, Bregenz, New Orleans, Hamburg, Berlin, Munich and the new production at the New York City Opera. He has also sung Narraboth in *Salome* for the New Orleans Opera, *Das Lied von der*

Erde in Milan, Verdi's *Requiem* in Geneva and Beethoven's Ninth Symphony in Montreal, Lisbon, Baltimore, and Cleveland. In October 2006, he sang Radames in *Aida* with the Piedmont Opera in North Carolina. In June 2007, Mr. Austin sang *Otello* with the Gdansk Opera, where he received a 30-minute standing ovation. After such success he was contracted to return to sing Jacobo in *I Due Foscari*. In December 2008, Mr. Austin became the first non-Chinese to sing a leading role in a Chinese opera (*Mulan Palsm*) in the Mandarin language. A native of Wytheville, Virginia, Michael Austin received his musical education at Emory and Henry College, at the Academy of Vocal Arts in Philadelphia and with the Juilliard School of Music. He has been a member of the Santa Fe Opera Festival, where he was named Outstanding Apprentice Artist. He received a BA in music from Emory and Henry college and a Master's of Music from The Juilliard School in New York. In June 2005, Mr. Austin received the title Doctor of Fine Arts from Emory and Henry College.



PATRICK BLACKWELL

(Undertaker/Jim) studied on a full scholarship at the Juilliard School with Enrico DiGiuseppe. Upon graduating, he enrolled in some of America's foremost young artists programs, such as

San Francisco Opera's Merola, The Santa Fe Opera, Opera Music Theater International with Jerome Hines and the Aspen Opera Theater center. Mr. Blackwell made his New York City Opera debut singing the role Colline in Puccini's *La Boheme*. Other roles include Leporello in Mozart's *Don Giovanni*, Sarastro in Mozart's *Die Zauberflöte*, The Duke of Verona in Gounod's *Romeo et Juliette* with The Lyric Opera of Chicago, Porgy in *Porgy and Bess* with the Union Avenue Opera Theater, and Lodovico in Verdi's *Otello*, also with the Union Avenue Opera Theater. This season Mr. Blackwell sang Porgy with the Albanian National Opera, with New Jersey State Opera he performed La Serva Padrona and returns to sing the role of Porgy and Jim the Undertaker. He sings the role of Porgy with the DiCapo Opera Tour. Jersey State Opera opened their return season with a Gala with Stars such as Vladimir Galouzine,

Marquita Lister, Boris Statsenko, Gregg Baker, and made his company debut singing the role of the King in *Aida*. He sang Richard in Danielpour's *Margret Garner* with Michigan Opera Theater and the Auditorium Theater in Chicago. He made a fantastic Raimondo with the Salt Marsh Opera and the Critics raved about his voice. "Mr. Blackwell's performance of Raimondo in *Lucia di Lammermoor* with Salt Marsh Opera received a glowing critic, which said, "Another character, Raimondo, is truly sympathetic to Lucia; yet he seems to almost deceive himself when he gets taken in by Enrico's obvious scheming. In another beautiful aria, Patrick Blackwell sings in a gorgeous, deep bass voice about Lucia's need to be practical, give up Edgardo, and marry Arturo."



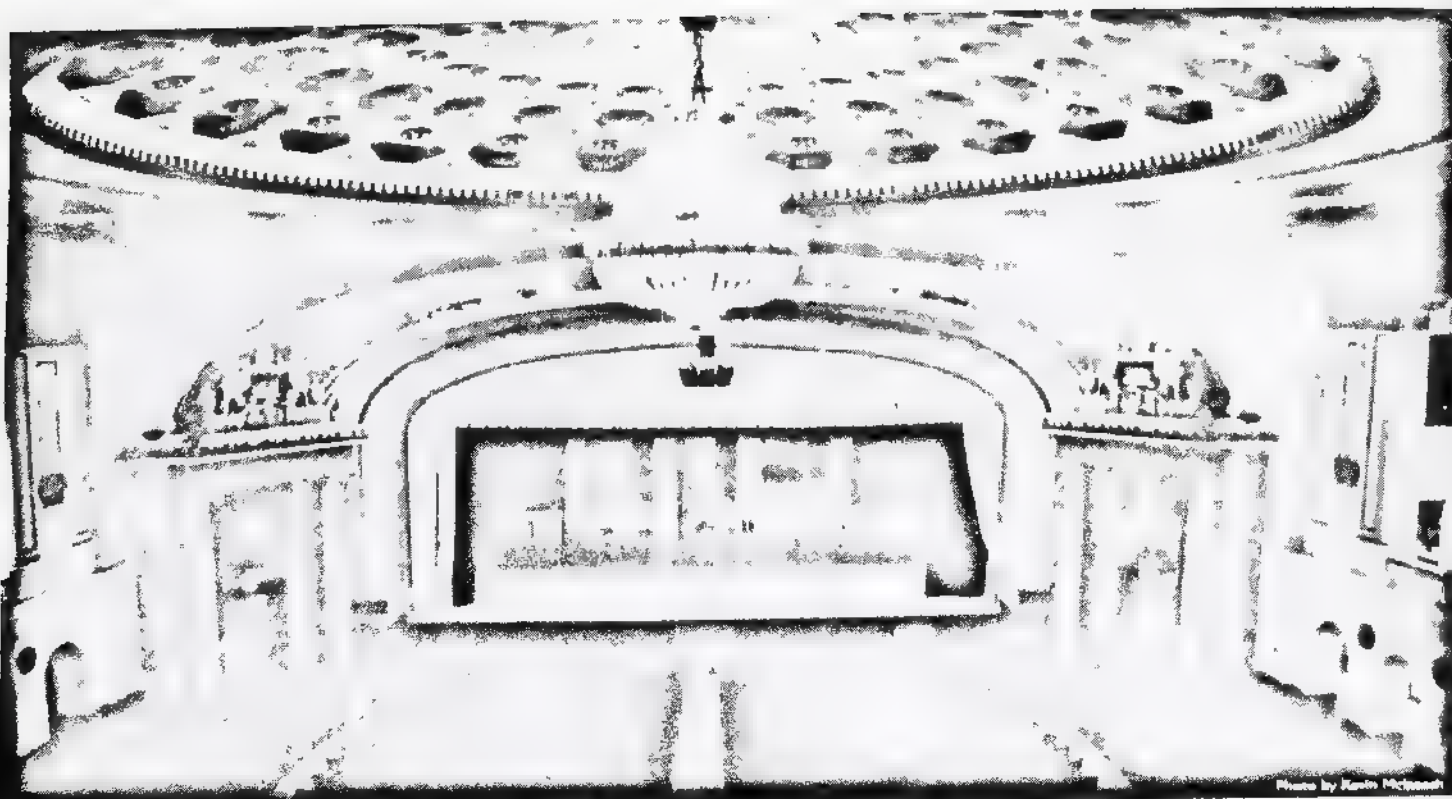
ROLAND BURKS (Lawyer Frazier) recently joined the Harwood Management roster. Highlights of this season include Talpa in *Il Tabarro* at Mercury Opera, as well as his company debut at El Paso Opera

performing the title role in *Porgy and Bess*, along with Lawyer Frazier in *Porgy and Bess* at New Jersey State Opera. This December Roland sang with Pittsburgh Opera Theatre in Duke Ellington's *Beggar's Holiday*, which marks the production's first revival since 1943. Roland was most recently called upon by New York City Opera and composer Jonathan Dawe (*Armide*) to step in at the eleventh hour and perform in their highly acclaimed VOX Festival, at which he "rocked the VOX" in a role that required his skills in both French Baroque Operatic style, as well as his ability to RAP! Roland has performed extensively throughout the United States with such companies as New York City Opera, Houston Grand Opera, Anchorage Opera, Knoxville Opera, Connecticut Opera, Tri-Cities Opera, Tulsa Opera, Opera Theater of Philadelphia, Center City Opera, San Antonio Opera, Encompass New Opera, and the Center for Contemporary Opera New York, as well as Internationally with the Bregenz festival in Bregenz, Austria, Ernen Festival of Tomorrow in Ernen, Switzerland, International Opera Theater in Umbria, Italy, Mercury Opera in Edmonton, Canada, Teatro Real in Madrid, Spain, and Houston Grand Opera on

tour to Cairo, Egypt. Hailing from America's Midwest, Roland received his B.A. in Music Education from Southeastern Oklahoma State University, where he garnered numerous scholarships and awards, including top honors in the Midwest region of the Metropolitan Opera National Council Auditions. He continued with graduate studies in Opera and Theater Arts at the University of North Texas and the University of Houston under the tutelage of famed Greek Mezzo, Elena Nikolaidi. In addition to such powerful portrayals of operatic characters like Scarpia in *Tosca*, Tonio in *Pagliacci*, and the Four Villains in *Les Contes d'Hoffmann*, Roland is equally at home in the world of Contemporary Opera and Musical Theater, with such roles as Sweeney in *Sweeney Todd*, Jim in *Big River*, and Mr. Hyde in *Dr. Jekyll and Mr. Hyde*.



CALVIN LEE (Peter) is an energetic, vibrant performer. One critic perhaps best described Mr. Lee when he wrote that Calvin "acts with catlike precision . . . and demands attention with his vigor and well used voice." A much sought after performer, Mr. Lee has performed internationally with distinguished opera companies. These include performances at Teatro alla Scala (Milan) with the Houston Grand Opera's international tour of *Porgy and Bess*, National Opera de Paris, Bunkamura Theater (Japan), Teatro Real (Madrid) and Theater Des Westerns (Berlin). He appeared as Monastatos from *Die Zauberflöte* with the Tulsa Opera. He is was on tour with the Paris Opera Comique for *Porgy and Bess*. In Atlanta he performed Pang in *Turandot* with the Atlanta Opera. In *Treemonisha* he performed with Opera Memphis singing the role of Remus. He recently sang the role of Ruiz in *Il Trovatore* and the role of King Kaspar in *Amal and the Night Visitors* with the Naples Opera. Future engagements include the role of Sportin' Life in *Porgy and Bess* with the Arkansas Philharmonic and the role of Daddy Peter in *Porgy and Bess* with the New Jersey State Opera. He performs the roles of Monastatos and the First Armored Man in the *Magic Flute* with Naples Opera. In the United States Mr. Lee has performed with The Atlanta Opera,



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Orlando Opera, Connecticut Opera, Orlando Opera, Opera Memphis, Opera Carolina, Opera Colorado, Key West Pops, Island Opera Theater, Mobile Opera and the Indianapolis Opera. Mr. Lee's diverse repertoire includes *Dritte Jude (Salome)*, *Steersman (The Flying Dutchman)*, *Pang (Turandot)*, *Andres, Pitichinaccio, Frantz and Cochenille (Les Contes d'Hoffmann)*, *Monostatos (Die Zauberflöte)*, *Don Ottavio (Don Giovanni)*, *Beppe (Pagliacci)* and *King Kaspar (Amahl and the Night Visitors)*. Mr. Lee is also at home on the concert stage. Performances include Handel's *Messiah*, Beethoven's Ninth Symphony, Mozart's *Requiem*, to name a few. Mr. Lee holds advanced degrees from Conservatorio di Trento (Italy), New World School of the Arts (Miami, FL), North Carolina School of the Arts.



MELANIE CAMPBELL
(*Strawberry Woman*)

recently received her Master's of Music and Graduate Diploma at New England Conservatory as the recipient of the Wendy Shattuck '75 Presidential Scholarship for Vocal Studies. At NEC, she has performed Semele from Cavalli's *L'Egisto*, and Dido from Purcell's *Dido and Aeneas*. She has also participated in many opera scenes such as Tatyana in the final Scene of *Eugene Onegin*, *Aida* in Verdi's second act duet, *Magda* in Puccini's famous love duet, *Adriana* in Menotti's *The Consul* and *Adriana Lecouvreur*. In summer 2008, she performed the Innkeeper's wife in *The Cunning Little Vixen* and received an opera news review saying, "her few phrases glowed with rich individuality." At Chautauqua, she also performed in two opera scenes which included *Gioconda* in *Gioconda* and *Donna Anna* in *Don Giovanni*. This summer, Melanie Campbell performed *Suor Angelica* in Puccini's *Suor Angelica* in Seoul, Korea, with Virginia opera's director, Joseph Walsh. In Korea she received a first-place award at the International Vocal Music Institute and Asian American Music Society voice competition sponsored by George Mason University and Ewa Woman's University. Melanie Campbell was an all state shot putter and received a scholarship at George Mason University. She received a Bachelor of Music and a minor in sociology, and was honored at the com-

mencement ceremony with an academic achievement award. At GMU she has appeared as a soloist with the George Mason University Symphony, after winning the Concerto/Aria Competition. At GMU she performed as the Mother in Menotti's *Amahl and the Night Visitors* and the Abbess in Puccini's *Suor Angelica*.



SABRINA ELAYNE CARTEN
(*Maria*), a native of New

York City, began her career with The Chautauqua Symphony as the Strawberry Woman in Gershwin's timeless masterpiece, *Porgy and Bess*. Ms. Carten has performed several roles in this piece with various well-known conductors in numerous theaters around the world: Theater Des Westens in Berlin, Germany, The Caesarea Amphitheater in Israel and with The NY Harlem Productions International Italian Tour. Ms. Carten performed the role of Annie in *Porgy and Bess* with Houston Grand Opera under the baton of Maestro John DeMain. She made her Virginia Opera debut as *Serena*, with Maestro Peter Mark, and her New Orleans Opera debut as *Maria* as well as her New York City Opera debut as *Maria* in *Porgy and Bess* with Maestro John DeMain, in Live from Lincoln Center's premier broadcast on PBS in March 2002. She performed *Queenie* in *Show Boat* with the Mobile Opera, followed by her portrayal of *Marian Anderson* in *I Am Marian Anderson*, also at Mobile Opera. Ms. Carten made her debut in *The Crucible* as *Tituba* with Chautauqua Opera. She then performed the same role with Mobile Opera. Ms. Carten sang Mrs. Noye in Benjamin Britten's *Noye's Fludde* with The Rochester Oratorio Society as well as the international debut of the new cantata *An Atheist Mass* in Cracow, Poland. In the National Tour of Hal Prince's *Show Boat*, Ms. Carten understudied and performed the role of *Queenie* in Los Angeles, Saint Louis, Denver and other major U.S. cities. She was invited by Maestro Julius Williams to sing the double role of *Queen Ayat/Cecilia Lightfoot* in Shauneille Perry's Off Broadway revival of *In Dahomey*. Internationally, Ms. Carten impressed German and Swiss audiences as the featured singer of *Negro Spirituals* with the New York Harlem Gospel Singers. The Dance Theatre of Harlem, in a landmark presentation of their new

season, featured Ms. Carten singing the sexy role of Della in their debut presentation of Johnny Mercer's *Saint Louis Woman*. Ms. Carten is a frequent guest soloist and recitalist at Albany State University in Georgia, and in a special engagement, sang with The Albany Symphony in a new Cantata, *A Tribute to the Victims of September 11th*. Ms. Carten is also a member of The American Spiritual Ensemble, under the direction of its founder, Dr. Everett McCorvey, where she is a featured soloist.



**MICHAEL JANAROS
COFIELD (*Detective*)**

is pleased to make his New Jersey State Opera debut in this production of *Porgy and Bess*. A native of Newport, RI, he holds a Master of Arts in Theatre

and Film (University of Kansas) and a Bachelor of Arts in Music and Theatre (Rhode Island College). His performance credits as both singer and actor include a recent New York City debut as King Melchior (*Amahl and the Night Visitors*). Other notable roles from opera to musical theater include: John Sorel (*The Consul*), Ferrando (*Il Trovatore*), Banco (*Macbeth*), Pirate King (*Pirates of Penzance*), and The Innkeeper (*Man of La Mancha*). Concert and oratorio work include both the Verdi and Mozart *Requiems*. Michael's life experience has also included an extensive career on Wall St. in corporate learning and development. He is an initiated member of the Phi Mu Alpha Sinfonia Fraternity of America and is honored to have been recently appointed as the Director of Music at the Greek Orthodox Church of the Annunciation in New York City. He currently resides in New Jersey studying voice with Theodore Lambrinos. When one dream becomes real, all dreams become possible! Love and thanks to Mom, Dad, family and friends. www.MichaelCofield.com.



PATRICE P. EATON (*Lily*) is a graduate of the University of Kentucky, where she received her Bachelor of Arts degree in Vocal Performance. While there she performed in *The Magic Flute*, *Susannah*, *Die*

Fledermaus, *Jesus Christ Superstar* and *Amahl*

and the Night Visitors. She also appeared with UK Opera's Touring Company in abbreviated performances of *Così Fan Tutte*, *Die Fledermaus*, *The Merry Wives of Windsor* and *Der Rosenkavalier*. Patrice was privileged to perform in several concert performances of Brahms songs, duets and quartets that were in partnership with the writing and publication of Dr. Lucien Stark's books *A Guide to Solo Songs of Johannes Brahms* and *Brahms' Vocal Duets and Quartets with Piano*. In 1995 Ms. Eaton was chosen to be a founding member of the American Spiritual Ensemble. She is featured on their recording *Ole Time Religion* singing "You Can Tell the World" arranged by Margaret Bonds. In 1999, Ms. Eaton made her Weill Recital Hall debut in a joint recital with LeSean Lewis. Since then her she has performed recitals at The Riverside Church of New York, St. Martin's Presbyterian Church of Harlem, Bridge Street AWME Church of Brooklyn, First Presbyterian Church of Mount Vernon, Union Chapel of Oak Bluffs, MA, and Christ and St. Stephen's Church of New York. Most recently Patrice has performed with Opera Classique Concerts in *Carmen*. She has also appeared with Craig Harris and the Nation of Imagination at Sweet Waters, Craig Harris at the Apollo Showcase in Mr. Harris' God's Trombones featuring Avery Brooks, the Queens College Chamber Music Live Series, The 2006 Vienna Arts Festival, the National Opera Association's 2007 Opening Concert which presented the New York Premiere of H. Leslie Adams' *The Blake Suite* and the 2008 Athens Festival. As well as being a sensitive artist on the recital and opera stage, Ms. Eaton is also revered on the concert stage. She has performed works by Brahms (*Ein Deutsches Requiem*), Bonds (*The Ballad of the Brown King*), Faure (*Requiem*), Fleischer (*The Children's Requiem*), Handel (*Messiah*), Hadyn (*The Lord Nelson Mass*), Mendelssohn (*Elijah*), Rutter (*Gloria*), Smith - Moore (*Songs in the Life of a Martyr*) and Verdi (*Requiem*). She has been a recipient of the Richard A. Hilderbrand Scholarship from Bridge Street AWME Church, a voice grant from the University of Kentucky, and a special award from the Alumnae chapter of Delta Sigma Theta Sorority, Inc., of Lexington, KY. In 1997 Patrice was named one of America's Outstanding Young Women. She is a member of Sigma Alpha Iota Music Fraternity for Women and the historic Abyssinian Baptist Church.



ERIC GREENE (*Jake*) has been praised for his fine musicianship and resonant baritone voice. Of a recent *Carmen* performance, *The Washington Post* said his "rich, full tones made Escamillo's superficiality

convincingly attractive." Over the past two seasons, Mr. Greene made debuts around the world with noted companies such as Théâtre National de l'Opéra-Comique, the Granada International Festival in Spain, Grand Théâtre in Luxembourg, Lyric Opera of Chicago, San Francisco Opera, Opera Company of Philadelphia, Washington National Opera, Santa Fe Symphony, and Los Angeles Opera as Jake in *Porgy and Bess*. Most recent performances include Ping in *Turandot* with Opera Company of Philadelphia and Opera Carolina; Escamillo in *Carmen* with Virginia Opera and Amarillo Opera; Escamillo in *La Tragedie de Carmen* with Augusta Opera; Schaunard in *La Bohème* at Opera Carolina; Sharpless in *Madama Butterfly* with Eugene Opera; Robert Garner in the world premiere of Richard Danielpour's *Margaret Garner* at the Michigan Opera Theater, Opera Company of Philadelphia and Opera Carolina; and baritone soloist in Richard Danielpour's *Pastime* at Northwestern University. Next, he performs Jake at the Washington National Opera, and makes his role debut as Crown in *Porgy and Bess* at the Dayton Opera. In concert and recital, Mr. Greene has performed in countries such as Australia, Fiji, Manilla, Guam, Hong Kong and the Soloman Islands, the Virgin Islands, and with Manny Fox in Puerto Rico. He was the winner in the Leontyne Price Vocal Competition in Maryland, the first-place winner in Rosa Ponselle's All Marylanders Competition, the first place in the NAACP ACT-SO competition, and was awarded the Gluck Foundation scholarship.



ELIAS HENDRICKS (*Mingo/Crabman*) –

Young American tenor Elias Hendricks III is already in demand with opera companies across the country. Elias started off a busy season performing with

Pittsburgh Opera Theater in the highly anticipated revival of Duke Ellington's *Beggar's Holiday*. Other engagements include the Messenger in *Aida* and Don Curzio in *Le Nozze di Figaro*, both with Opera Birmingham. His debut with Dallas Opera as Crab Man in *Porgy and Bess* garnered rave reviews. Following his Dallas Opera debut, he appeared as Jake, Mingo, and Crab Man with Opera Birmingham. Elias is currently engaged with Natchez Opera Festival's Young Artist Outreach Tour, followed by Mingo and Crab Man in *Porgy and Bess* at New Jersey State Opera. Elias has frequently been commissioned to perform new works with up-and-coming composers. He created the role of Romeo in International Opera Theater's 2008 world premiere of *Romeo e Giulietta*. With music by Emily Wong and a libretto by Tommaso Sabbatini, the opera premiered at Teatro degli Avvaloranti, in Citta' della Pieve, Italy. He reprised his role as Romeo in Philadelphia for the opening celebration of *Envisioning Romeo and Juliet*, a month-long juried exhibition and show at The DaVinci Art Alliance. At the request of composer Adam Guettel, Elias performed alongside the composer for the Van Cliburn series at the Modern Art Museum of Fort Worth, TX. As a concert soloist, Elias has performed the tenor solos in Handel's *Messiah*, Haydn's *Lord Nelson Mass*, and Camille Saint-Saëns' *Christmas Oratorio*. This summer Elias was a finalist in both the Mario Lanza Vocal Competition and the Leontyne Price Vocal Competition. He received his Bachelor of Music degree in Vocal Performance from Southern Methodist University.



JASON C. TRAMM (*Artistic Director/Principal Conductor*)

is quickly becoming recognized as one of the most dynamic young conductors on the podium today. Maestro Tramm's artistic

center is his home state of New Jersey, where he is active throughout the state. In a recent feature article, it was noted that "... it seems that Jason Tramm is out to create the position of state music director ... as he leads opera, choral and orchestral concerts from Sussex County, Morris County, to Ocean Grove." This

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commitment to bringing the best of the arts to New Jersey has been his mission since the beginning of his professional career. Maestro Tramm was named the second Music Director of the New Jersey State Opera in 2008, succeeding his principal mentor, Alfredo Silipigni. Maestro Tramm's triumphant debut with the company featured Metropolitan Opera standout Vladimir Galouzine in the historic 6500-seat Great Auditorium of Ocean Grove. According to one critic, "The performance was as pleasurable as the sea breeze blowing through the hall The talented Tramm continues to impress." In his second season at the helm, the company will present Verdi's *Requiem*, which was broadcast in prime time on NJN. This performance has been nominated for an Emmy award. In addition to his work in opera, Dr. Tramm also holds the following posts: Music Director in Residence of the Ocean Grove Camp Meeting Association. Here he leads one of the most significant summer music programs on the east coast, including the historic Choir Festival (a beloved New Jersey tradition, annually drawing over 6000 singers and audience members), choral masterworks, orchestral programs, and weekly services with the 150-voice Auditorium Choir. Performances with organ virtuoso Gordon Turk and Maestro Tramm have been broadcast from the Great Auditorium on National Public Radio. He also serves as the Music Director of Coro Lirico and the founder/Artistic Director of the Summit Music Festival. He is frequently engaged as a guest conductor, having conducted performances in Italy, Romania, and Albania. Education and working with young musicians have always been a central part of Dr. Tramm's career. Having taught on the music faculties of both Rutgers and Drew Universities, he has directed ensembles, both choral and orchestral, and taught courses in conducting. He is also actively sought as a clinician and lectures regularly. He holds degree from the Crane School, the Hartt School, and a DMA in Conducting from Rutgers University, where he was the recipient of their prestigious Presidential Fellowship. In 2003, he joined the ranks of Metropolitan Opera Stars Renee Flemming and Stephanie Blythe in being honored with the Rising Star Award from the SUNY Potsdam Alumni Association.



JONATHAN EATON (Stage Director) makes his directing debut with NJSO with this, his third production of *Porgy and Bess*. Mr. Eaton is Artistic Director of DAY OF SONG for Ruhr 2010 Cultural Capital of Europe and

Artistic Director of the Opera Theater of Pittsburgh. He has also directed widely in opera houses throughout North America and Europe. In America his work has been seen at New York City Opera with *Turandot*, *Carmen*, and *Cavalleria Rusticana* and *I Pagliacci*, which were televised for nationwide broadcast on "Great Performances Live from Lincoln Center." He has also directed for the Chicago Lyric, San Francisco, Philadelphia, Dallas, San Diego, Kentucky, Indianapolis and Memphis opera companies, and the Santa Fe and Spoleto festivals. In Canada he has directed for the Canadian Opera Company and Vancouver Opera; in Britain, he has directed at the Royal Opera Covent Garden, English National Opera, Welsh National Opera and Opera North; in Germany, he has directed for the Hannover State Opera, the Kurt Weill Festival in Dessau, the Bochumer Symphoniker and the Würzburg and Bielefeld operas. Elsewhere in Europe he has directed at the Netherlands Opera and the operas of Nantes, Lyons and Nancy.



JONATHAN L. QUITT (Managing Director)

brings to the NJ State Opera three decades of experience in theatre, television, and music production. Mr. Quitt learned the high art of staging Grand Opera as a stage carpenter at the Metropolitan Opera House, under the watch of Mr. Quitt's inspiration, Joseph Volpe. Mr. Quitt is a graduate of Colgate University in English and Fine Arts. Mr. Quitt's production credits include countless Broadway shows, concerts and broadcast events at Madison Square Garden and Radio City Music Hall, as well as large-scale special events, political conventions and corporate events. Mr. Quitt has worked with Jason Tramm, NJ State Opera Artistic Director and principal conductor-and longtime collaborator, on numerous performances throughout their careers.

"Jonathan's strength in producing live musical entertainment allows the company the freedom to choose large-scale operas with complete confidence, knowing that all aspects of negotiations, logistics and stage management will be well in hand," said Tramm. Prior to his appointment as Managing Director, Mr. Quitt served as Production Manager for Destination: Opera!, the NJ State Opera's summer residence and Opera Festival in Ocean Grove at the Jersey Shore. Mr. Tramm and Mr. Quitt's successful production of Destination: Opera! 2009 received regional praise by David Patrick Stearns, Classical Music Critic for *The Philadelphia Inquirer*, and resulted in Mr. Quitt's production of a feature length, Emmy-nominated HDTV program, *Verdi Requiem: Live From Ocean Grove*, which aired this past November on PBS affiliate NJN. Jonathan also serves as Production Manager for the Summer season of concerts at the Great Auditorium in Ocean Grove, NJ. Jonathan resides in Fair Haven, NJ, with his wife Cindy and bernese mountain dog, Bailey. Jonathan has two sons, Alexander and Daniel. Alexander is a 1st lieutenant in the US Army, currently stationed in Iraq. Daniel is a recent graduate of St. Lawrence University with a degree in economics and mathematics.

GEORGE GERSHWIN (*Music and Lyrics*) (1898-1937) came to fame with the song "Swanee," popularized by Al Jolson. Through the 1920s and 1930s, he and his brother were Broadway's dominant songwriting team, with a succession of hit musicals, including *Lady, Be Good!*, *Oh, Kay!*, *Funny Face*, *Strike Up the Band*, *Girl Crazy*, and *Of Thee I Sing*. In the last year of his life, he worked with Ira on the Fred Astaire films *Shall We Dance* and *Damsel in Distress*. Gershwin was also a renowned composer of concert music, with works such

as *Rhapsody in Blue*, *Concerto in F*, and *An American in Paris*. *Porgy and Bess*, his 1935 "folk opera," is now a staple of the operatic repertoire.

IRA GERSHWIN (*Lyrics*) (1896-1983), the first songwriter to receive a Pulitzer Prize (for *Of Thee I Sing*, 1932), wrote hundreds of songs for Broadway and Hollywood with his brother George. He also collaborated with other major composers, including Harold Arlen, Jerome Kern, Arthur Schwartz, Kurt Weill, Harry Warren, Burton Lane, Aaron Copland, Vernon Duke. During his career, Gershwin was nominated for three Academy Awards for Best Song ("They Can't Take That Away from Me," "Long Ago (and Far Away)," and "The Man That Got Away"). He took great pride in his contributions to the now classic opera, *Porgy and Bess* (1935), and in his acclaimed book, *Lyrics on Several Occasions* (1959), an annotated compendium of his lyrics.

DUBOSE HEYWARD (*Libretto*) (1885-1940). American novelist and playwright. Born in Charleston, SC, he started out in the insurance business. He is the author of many books, *Carolina Chansons* (in collaboration with Hervey Allen), *Mamba's Daughters*, *Porgy*, etc. With his wife, playwright Dorothy Heyward (1890-1961), he dramatized *Porgy*, which was the outstanding hit of 1927 Broadway season. He penned the screenplay for the 1993 film adaptation of Eugene O'Neill's *The Emperor Jones*. With the help of George and Ira Gershwin, *Porgy* was made into the American folk opera *Porgy and Bess* in 1935. Other plays include *The Brass Ankle* and *Mamba's Daughters* (another play set in Catfish Row, in collaboration with his wife, Dorothy).

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Artistic Director

JONATHAN L. QUITT
Managing Director

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Repertoire

Ludwig van Beethoven	Fidelio	1977
Vincenzo Bellini	Norma	1972, 1980
Georges Bizet	Carmen	1965, 1971, 1975, 1978, 1992, 1999
Arrigo Bortolotti	Mefistofele	1976
Francesca Cilea	Adriana Lecouvreur	1973
Gaetano Donizetti	Caterina Cornaro	1973
	L'Elisir d'Amore	1976, 1989
	Lucia di Lammermoor	1981, 1994, 2004
	Roberto Devereux	1984
Ira and George Gershwin	Porgy and Bess	2010
Umberto Giordano	Andrea Chenier	1979, 1999
	Fedora	1971
Charles Gounod	Faust	1968, 1986
Jerome Hines	I Am The Way	1971
Ulysses Kay	Fredenck Douglass	1991
Hans Krasa	Brundibar	1988
Robert Kapilow	Many Moons	1997
Franz Lehar	The Merry Widow	1970, 1971, 1972
Ruggerio Leoncavallo	Pagliacci	1970, 1972, 1977, 1979, 1993, 1995, 2003
	Zaza	1988
Pietro Mascagni	L'Amico Fritz	1981
	Cavalleria Rusticana	1973, 1977, 1979, 1985, 1993, 1995, 2003
	Iris	1988
	Lodoletta	1989
	Zanetto	1988
Jules Massenet	Manon	1969
Giancarlo Menotti	The Telephone	1986, 1987, 1988, 1989
Modest Mussorgsky	Boris Godunov	1985
Wolfgang Amadeus Mozart	Bastien und Bastienne	1984
	Don Giovanni	1971, 1988, 1997
Robert Nixon	The Jewel Box	1996
Jacques Offenbach	The Bride Comes to Yellow Sky	1980
Giovanni Pergolesi	Tales of Hoffman	1977
Amilcare Ponchielli	La Serva Padrona	1983, 1984
Giuseppe Puccini	La Gioconda	1974, 1986
	Gianni Schicchi	1969, 1972
	Il Tabarro	1973
	La Boheme	1966, 1972, 1973, 1977, 1984, 1993
	La Fanciulla del West	1977
	Le Villi	1988
	Madama Butterfly	1968, 1973, 1977, 1978, 1982, 1990, 1994, 2002
	Tosca	1970, 1975, 1983, 1992, 2000
	Turandot	1974, 1998
Gioacchino Rossini	Il Barbiere di Siviglia	1966, 1969, 1974, 1984, 2005
Camille Saint-Saens	Samson et Dalila	1989
Johann Strauss, Jr.	Die Fledermaus	1972
Giuseppe Verdi	Aida	1970, 1977, 1980, 1992, 2000
	Attila	1972
	Un Ballo in Maschera	1976
	Don Carlo	1979, 1996
	I Lombardi	1991
	Il Trovatore	1967, 1971, 1976, 1979, 1983, 1988, 2005
	La Forza del Destino	1977
	La Traviata	1966, 1967, 1970, 1974, 1976, 1987
	Macbeth	1982, 2001
	Nabucco	1990
	Otello	1973, 1987
	Requiem	1972, 1973
	Rigoletto	1969, 1975, 1978, 1985

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